

forthwith. The old-fashioned brick drain trap, with a dip-stone placed across them, are nothing better than cesspools on a small scale, for they very often become filled with soil, and choke up the drain.

I understand that the court of sewers for Westminster have recently adopted a very simple and efficient drain-pipe trap, which will keep itself clean, and cannot very easily get out of order. It is represented by the annexed wood-cut. They are to be six inches diameter, made of brown stone-ware glazed.

Small-sized pipe drains, from three to six inches bore, according to the size and character of the house, are amply large enough to carry away the drainage therefrom. I trust that the official referees will be induced shortly to recommend a modification of the Metropolitan Buildings Act, sect. 11, Schedule II., so that glazed pipes of the above sizes and upwards may be allowed to be used in the construction of house-drains.\*

A body of water running through a drain of small capacity will not only keep it well washed out and clean, but the water, by filling the pipes at every discharge, forces with it into the sewer all the foul gases that are generated in the drain; and by the introduction of a trap near the sewer, similar to the one here shown, there can be no retrogression or passage of foul air from the sewer into the house, and the impetus of the water in descending into the trap will force its way along it, and prevent it from choking up, besides being of easy approach from the sewer. This trap can also be placed very advantageously in other situations along the line of drain where traps may be requisite, to prevent the escape of effluvia and smells from the various outlets.

While the importance of good house drainage is seen and felt by every one, there appears to be great ignorance and neglect displayed in the arrangement and construction of it. I trust that, for the sake of public decency, comfort, and health, these few remarks may not be disregarded by architects and builders generally, but that they may be induced to give this subject their serious attention, and have the drainage of houses formed so that it may act efficiently in conveying away the filth, instead of retaining it within the house.

What really is more hurtful, obnoxious, and disgusting, than for masses of filth to be constantly lying in drains and cesspools, engendering poisonous gases under one's nose, vitiating the atmosphere, and thus silently but destructively preying upon our constitutions? The present system of draining houses requires, in my humble opinion, an entire revision, and to effect which is extremely simple.

COMMUNE BONUM.

London, Sept. 12th, 1846.

\* The improved trap here illustrated was first proposed in our own pages, at the commencement of the year. (See p. 130.) It has been carried out as above by the Commissioners' surveyor, Mr. Phillips.

#### A NOTE IN BATH.

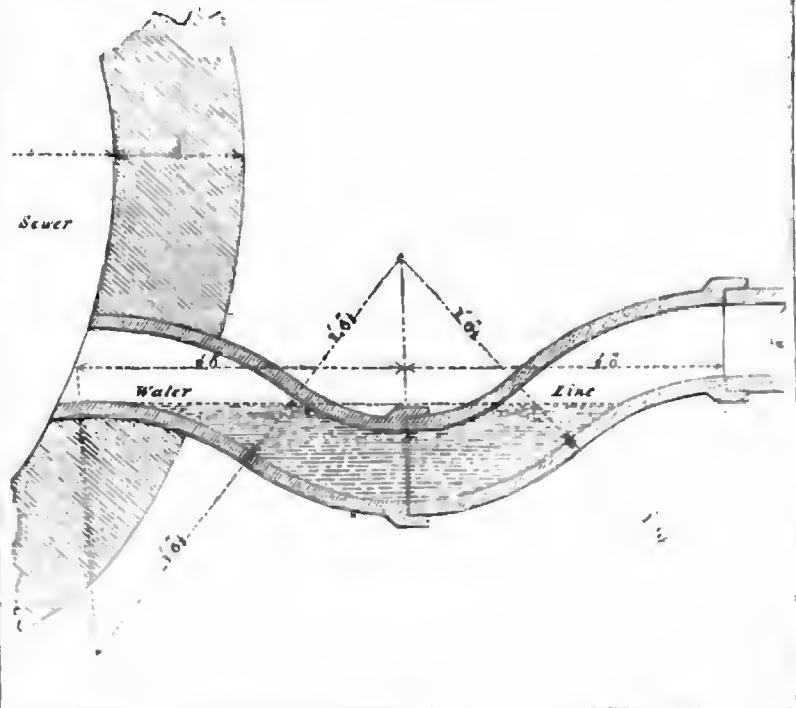
THERE are few English cities so beautifully situated as Bath, or which display so much good taste. Seen from a distance, the effect of its varied levels and its architecturally arranged terraces and crescents is singularly striking. We often steal an hour when whizzing along the Great Western line in pursuit of our calling, to pause here, wander through its suburbs, and admire its loveliness. We are not of that cast who think the whole duty of man is work, and look upon the useful and the beautiful as two distinct things. If as a people we thought more of the latter we should be happier and better.

The *Spectator*, in a recent article on our great pretensions to improvement in London and our puny practice, in reply to a remark, that to endeavour to get rid of smoke is thought eccentric, as after all it is only a matter of beauty, says most truly, "only beauty! No wonder the English are a discontented, drunken, and melancholy people."

If we think over this sentence, it will be seen to have much meaning. Beauty and usefulness are closely connected, even if they be

\* The desirableness for this modification has been already pointed out by us; see p. 109, *Ac. ante*. A similar modification in respect of flues should also be made immediately.—Ed.

#### IMPROVED TRAP FOR HOUSE DRAINS.



not synonymous. And right usefully are those employed who seek to produce forms of beauty, and open the enjoyment of them to the masses.

Bath owes much to its situation, the possession of a handsome, though not very durable, building material, and the architect, John Wood. "Where Wood began," says the Rev. William Mitford, "or where he ended, I know not: it suffices for me that, avoiding a street, he built the circus and the crescent. He was a man who, with a disposition to bold design, had the moderation and judgment to respect authority and shun extravagance. His style was the Roman. The idea of his circus has been derived from the Roman amphitheatre: it is the Roman amphitheatre ingeniously and judiciously adapted to his purpose by inversion; the exterior of the Roman, making the interior of the circle at Bath." Objections we will not now talk about. Bath is greatly his debtor. He also built Buckland for Sir John Throckmorton, and died in 1754.

If you wish a beautiful prospect you may go to Lansdown-terrace; if some clever modern engineering, the railway station will afford it to you; while the Abbey Church will exhibit to you a last effort of mediæval art.

The curious sculptures for which the west front is remarkable, are, we regret to say, fast disappearing. In a very few years more the ladders and angels will be entirely obliterated, indeed they are nearly so now, and a flat surface will alone remain. The new church on Widoombe Hill, St Mathew's, building under the direction of Mr. Maconer, who restored the Abbey Church some years ago, is nearly ready for roofing in. The external walls throughout are completed, and the main columns and arches which form the aisles are in progress; these columns, by the way, are very slight. The weather-cock was fixed on the spire a fortnight ago, and the workmen are now cleaning off the tower as they come down. The church has a short transept, and is of the decorated period.

NEW PRISON IN THE CITY.—Plans for building a new prison for the city have been before the Committee of Common Council. The first question to be decided is, whether it shall be erected within the city bounds or not.

\* "Principles of Design in Architecture."—1809.

† It was not finished at the time of the Reformation.

#### ART AND INDUSTRY IN CHINA.

THE collection now exhibiting at the office of the Secretary of Commerce and Industry, at Paris, presents several specimens of that strange combination of art—Chinese painstaking and patience, with the modern system of art and perspective. The leader of this new school is Mr. Lamp-Quoi, of Canton, whose portrait of Mr. Renard (one of the commercial commissioners) could conveniently be placed in any of our exhibitions—in fact, comes up to the best French miniatures. The above artist, however, is subject to much annoyance from his countrymen, and Mr. Renard has acquired many of his pictures, which had been returned to the artist by his dissatisfied Chinese customers. Amongst these, the portrait of a lady of surprising beauty, is especially noticed as an object of real art.—The next painter of the modern school is Mr. You-Quoi the elder, and the collection exhibits a series of oil pictures of a true and correct perspective. Mr. You-Quoi has not studied under an European master, but acquired his knowledge from the inspection of our engravings and lithographs. Two immense canvases by him—a view of the river Tahn-Kiang, and a panorama of Canton, are very fine specimens of perspective, but the colours and the figures are not so commendable.

The next artist to be mentioned is Mr. Ting-Quoi, who has executed a collection for Mr. Renard, which has not its equal in Europe. They are sketches of a number of Chinese trades and manufactories, the sight of which is either forbidden to Europeans, or useless for want of the necessary interpreters, &c. Here every trade and manufactural branch are sketched, not only in their general features, but every operation and process occupies a separate sheet of paper. This is a very original and pregnant idea. Strange to say, all these machineries and tool-work are executed with a great freedom, by only the means of a brush; and the artist, encumbered by his long oails, grasps them with his fall fist, as they do a dagger in the play. Thus he draws circles, ovals, parallel lines, &c., with an exactitude and nicety quite astonishing, shaming all our compasses, squares, and rules.

Amongst the interesting specimens brought back by Mr. R., Chinese paper hangings must be also adverted to. There no tapestry is used at all; they make for that purpose extensive